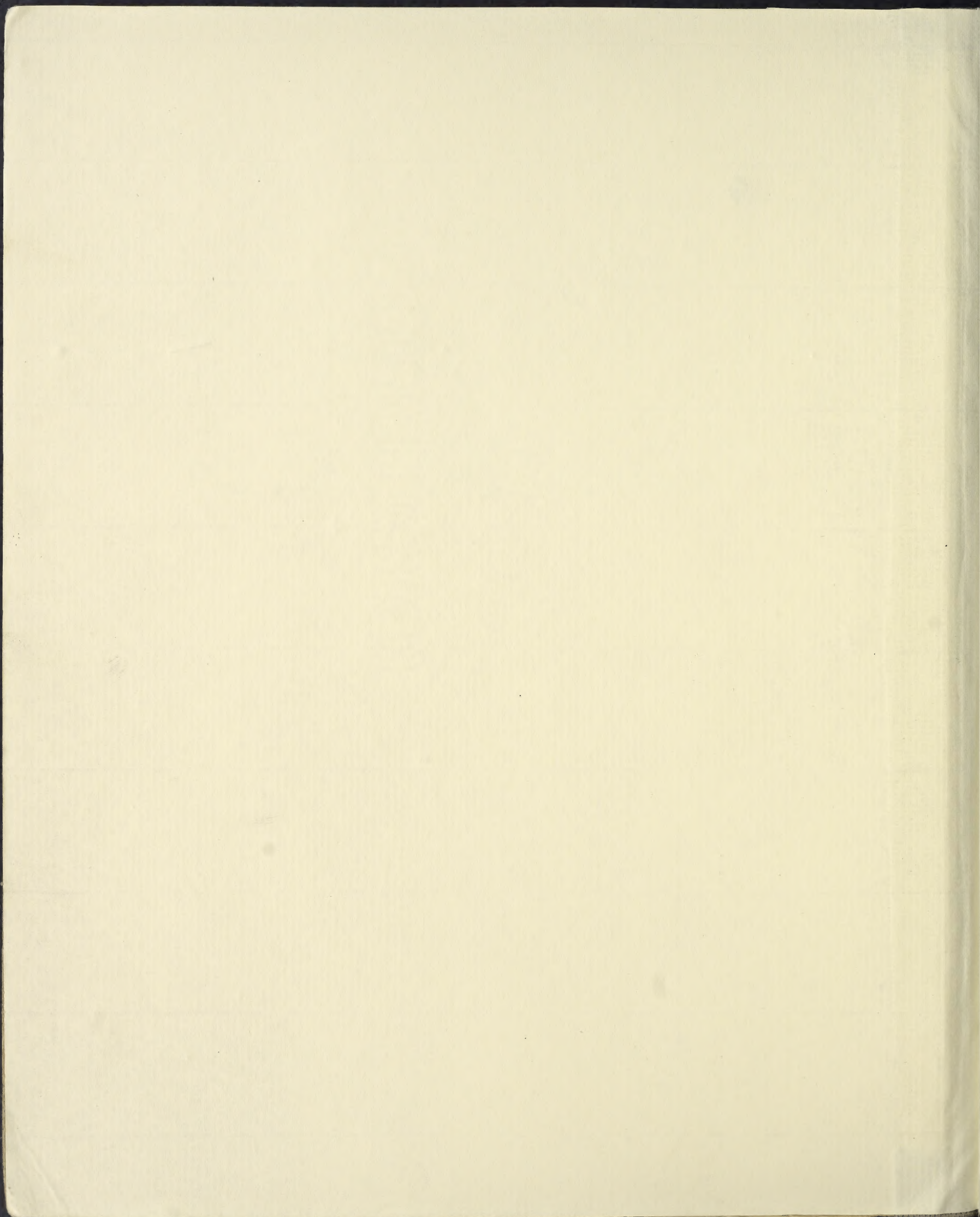


A
PRACTICAL ESSAY
ON THE
ART OF COLOURING,
AND
PAINTING LANDSCAPES
IN
WATER COLOURS.

WITH TEN ILLUSTRATIVE ENGRAVINGS.

BY JOHN HEAVISIDE CLARK.

PRICE TEN SHILLINGS.



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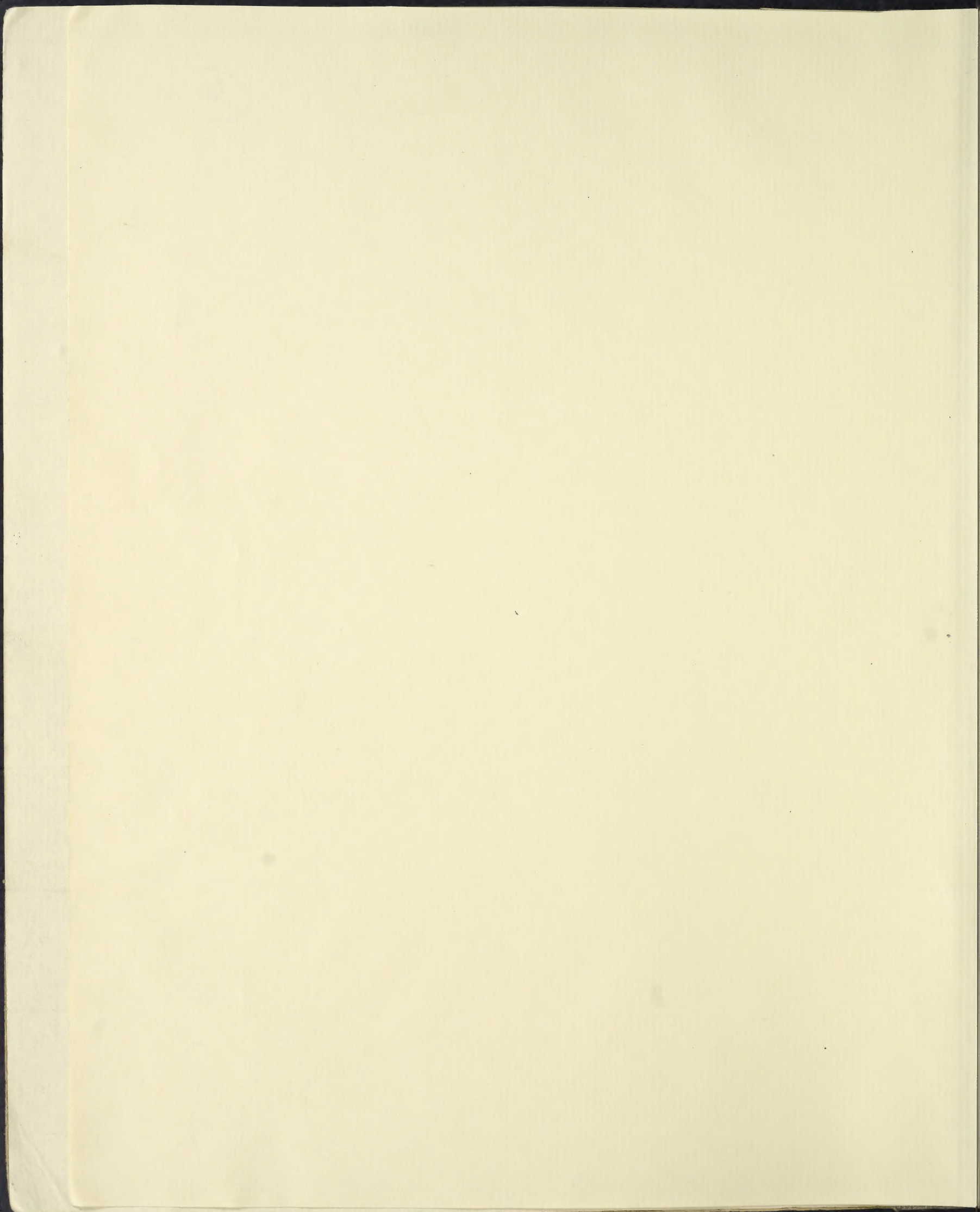
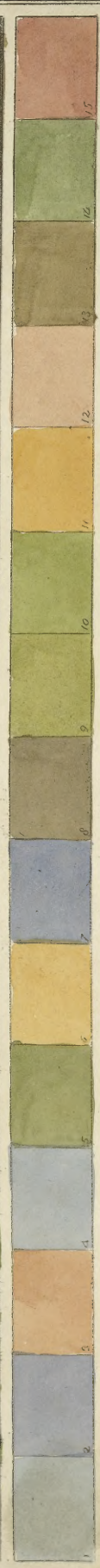


Plate V.



J. Clark del.

Published by the Proprietors, 1825, for Clarke's Essay on Colouring.

J. Handley sculp.

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AND
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BY
JOHN HEAVISIDE CLARK,

AUTHOR OF "A PRACTICAL ILLUSTRATION OF 'GILPIN'S DAY,' REPRESENTING THE
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THIRD EDITION.

LONDON:
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HIGH STREET, BLOOMSBURY;
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THOMAS RICHARDSON, DERBY;
AND TO BE HAD OF MOST BOOK AND PRINT SELLERS, AND DEALERS IN DRAWING MATERIALS,
IN THE UNITED KINGDOM.

1836.

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ON THE
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Painting Landscapes

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INTRODUCTION.

THE cultivation of the Arts unquestionably holds a very distinguished place among our enjoyments; and, as it tends to enlarge and exalt the mind, is justly considered an essential part of education.

Drawing, the head under which are comprehended the productions of the pencil, is not the least to furnish those pleasures, that leave neither langour nor regret behind them, while it guides the cultivated mind to contemplate nature in a manner, that eminently tends to refine the taste and improve the heart. The advantages arising from it therefore deserve highly to be prized, independently of its ranking among the most fashionable accomplishments.

With a view to facilitate its study, and render it more easy of acquisition, the following hints have been thrown together for the use of those who make drawing an amusement. In the subjects illustrating

this essay, the chief consideration has been the simplest method of producing the particular effects: consequently they are slight, and to be imitated only as a lesson, or illustration of the respective instructions in regard to colouring. No particular *manner* is insisted on, the observations being common to all. Indeed it is absurd to attach the idea of correctness to any particular style: for manner, or style, is good or bad, in proportion to its approximation to nature; and the very appellation of a mannerist always implies defect. Similar effects may be produced by a variety of methods: but doubtless that is most to be approved, which most resembles the grand original, nature itself. This is the ordeal which every production of the pencil should pass. Hence we may justly establish it as a maxim, that to obtain the effect is the object to be desired, while the manner in which it is obtained is of no importance.

Every artist indeed has a style peculiar to himself, which is nothing more than a mode of finishing, inadvertently fallen into in the commencement, and as practice renders the pencil familiar it becomes habitual. But all who choose to exercise the judgment, may examine nature with their own eyes; and though they may retain a deference for the taste of others, yet with perseverance the lovers of the art will improve far more by observing nature, than by imitating the style of any drawing. However bold the attempt may appear, however arduous at the commencement, it should be encouraged, were it only, that what is so gained is lasting; and in fact, the difficulties the student has to encounter are not greater in the one case, than in the other: while the advantage that ultimately results from copying nature is the possession of views or effects, as they are truly seen; but by copying drawings alone, they are, as seen through the spectacles of

the artist, whose manner is imitated. By this observation, it is by no means intended to insinuate, that the drawing master is unnecessary to the student; its object is to guard him against an attempt to acquire or imitate any particular style, and point out to him the only mode of rising to something more than a servile copyist.

The first thing to which the student should attend is *Perspective*. The author of a recent publication observes, "Perspective is to Drawing what grammar is to language;" and never was simile more correctly applied,—it is the true basis of the art: for however tastefully the various objects may be disposed, nothing can atone for deficiencies in Perspective. The study of this indispensable requisite is too often neglected, from its being found unamusing, particularly if studied by itself; but there is no greater necessity for being perfect in all the rules which regulate linear Perspective, than that a landscape should not be attempted from nature, without the student's being previously acquainted with all the pigments which have been recommended for painting. A few simple rules, which may serve until an intimacy with nature will teach the use of others more intricate, are,—that the horizontal line is the height of the eye of the spectator,—that the point of sight is immediately in the front,—that all vanishing points are on the horizontal line. The lines diverging from vanishing points determine the diminution of objects seen in that particular angle; for instance, on plate 2 the Cottage is thrown obliquely to the view. The proper diminution is found by sketching the height of the nearest perpendiculars, to which, lines are drawn from the vanishing point, by which the height of the receding corresponding parts are determined.

An ardent hope that the few observations here suggested, will prove instrumental in promoting and improving the Art of Colouring, induces the author to flatter himself, that they will not be found unworthy the patronage of those, for whom they are more particularly intended.

As it would be scarcely practicable to avoid using various technical terms, the import of which may not be generally understood, it has been thought advisable to subjoin an explanation of such as occur, that the reader may be acquainted with their signification, before proceeding to the essay itself.

An EXPLANATION of TECHNICAL TERMS, and
ELEMENTARY INSTRUCTIONS;

with brief elucidations that their import may be more fully and clearly understood.

A Tint signifies a colour reduced to a fluid by mixing it with water in the following manner. Dip the cake into a little water, and rub it in a saucer till sufficient for the tint required. Then with a pencil mix it well, adding water as may be found necessary. Tint is likewise used occasionally in its ordinary signification, implying difference of colour or hue.

A Tint passed over, or washed, implies, that it is spread evenly with a pencil thus. Dip the pencil into the tint, pass it gently on the edge of the saucer, and then spread it over the part by slow movements, keeping a regular supply of colour in the pencil, till the space is covered. To keep the pencil equally charged is highly essential, and may be thus ascertained. If too much be taken, it will flow loosely and prevent the describing of any shape with correctness: if too little be taken, the pencil will pass over the part without yielding its proper force of tint. Washed, is applied to broad spaces,

where the flat pencils are to be used, and requires to be done with expedition, thus. With the pencil nearly full, commence at a part where the suddenness of the application is of least consequence, and spread the wash, observing to keep it full at the edge till the space is covered.

Softening off is applied to the edge of a wash reduced gradually, while in its floating state, till no appearance of it remain. It is effected by continuing the floating edge with a pencil just sufficiently wet with fair water to make the hair retain its true shape, occasionally touching the water with the pencil, as the facility of using it is impeded by its becoming too dry.

Blending is where Tints gradually unite with each other. It is produced by softening off one tint to the right, over one previously softened off to the left.

Touching is the application of heavier Tints, to produce force, spirit, &c.

Cutting in is the filling a space with exactness.

Hatching is the passing of a number of touches or marks side by side of each other.

Marking is the giving of shape, &c.

Taking out is the washing or touching with water, upon a part too heavily coloured, the superfluous fluid dabbed up and the colour rubbed off with crumb of bread.

Kept quiet, Repose, Stillness, these different terms are applied to a part undisturbed by useless light or violent colouring.

The Principal is that object, or part of a Landscape by which the eye is first attracted.

Warm Tints are those that approach to yellowness or to redness.

Cool Tints are those approaching to blueness.

Neutral Tints are those which do not from their force or colour, destroy the effect or harmony of the adjoining Tints.

Lights are those parts of objects which are so placed as to receive the greatest degree of brilliancy.

Half Tint denotes that part of an object which is situate obliquely with respect to the light, or more generally the intermediate between the light and the shade.

Shade

is that part of an object which is directly opposite to the part receiving the light.

Keeping.

is the so ordering of the Colours, with respect to force, and tint, that every thing shall appear in its proper place, and at its due distance, in the Landscape. Thus, if any colour be too glaring, the object on which it is, will be brought too forward, and be *out of Keeping*.

ESSAY

ON THE ART OF COLOURING.

Before entering upon the particular instructions for colouring Landscapes, it will be necessary for the student to be made acquainted with the materials to be employed, the manner in which they are to be prepared and used, and the effects to be produced by them either, simply or compounded.

The Preparation of Colours for drawing consists, first in their being ground extremely fine, then carefully levigated, and lastly incorporated with a due proportion of gum arabic and white sugar candy. The greatest degree of cleanliness is requisite in preparing them, in order to preserve their purity. In London there are many who prepare such colours for sale; and good and bad may occasionally be found at any of the shops. It is necessary to remark, what is here said relates to such as are made into cakes for drawing or painting in water colours.

Gamboge is a gum resin, that yields its colour without requiring any preparation, a lump indiscriminately purchased at a druggist's,

possessing all the qualities required. It should be chosen however as clear and free of resinous or foul lumps as possible.

Burnt Ochre, or as it is called by the colourmen *Light Red*, is an earth tinged with calx of iron. It is a chaste and permanent colour. Its goodness may be ascertained by mixing a tint which after standing a few minutes should be bright, without separating, neither depositing a sediment, nor assuming a curdled appearance.

Lake was originally prepared from lac, but now commonly from cochineal, and possesses all the tenderness of tint, that is so much admired in good Indian ink. Its goodness may be known by the depth of its tone, clearness of tint, and its not having the least affinity to a purple when used.

Indigo is of a vegetable extraction, perfectly smooth, durable, and susceptible of being softened with the greatest facility. It may be known to be good, if, when mixed with water, the tint be smooth, without sediment; and if the cake, where it was rubbed, assume a purple hue.

The tints on the annexed Plate are all produced from the four colours already described; *Gamboge*, *Burnt Ochre*, *Lake* and *Indigo*. It will be easily perceived, that by varying the degrees of force, they could be multiplied to almost any extent; yet as some may prefer a single application to the mode of producing the effect by tint upon tint, a comparative list of colours in regular gradation, all of which may be had ready prepared in cakes, is subjoined.



1	2	3
{ Gall-Stone,	{ Gamboge,	{ Yellow Ochre,
{ Red Lead,	{ Burnt Ochre,	{ Vermillion,
{ Carmine,	{ Lake,	{ Indian Red.
{ Ultramarine,	{ Indigo,	{ Prussian Blue,

The first column consists of those most brilliant, and more particularly useful for flowers, &c.—The second, of those principally used in this work, and such as will be found to answer all the purposes of Landscape colouring. These are inferior in brilliancy to those in the first column.—The third contains a series inferior in brilliancy to the second, with the exception of Prussian blue, which is brighter than Indigo, but inferior, from its liability to change.

Red lead, or *Orange red*, is a mineral, extremely liable to change, or rather return to its primitive state. The brightest is to be preferred, and when there is occasion for it to be used, the pencil should not be put to the lips, the salt of the saliva is supposed to hasten the change; perhaps the better way is to glaze with weak gamboge over the parts where red lead has been used.

Burnt Sienna, or *Burnt terra de Sienna*, is an earth rich in colour, and of a glutinous quality, therefore not well calculated to produce evenness of tint. It should be without sediment or separation when mixed.

Sap Green is a vegetable colour, producing a fine mellow tint; but liable to change, and so glutinous, that no tint can be passed on it without its rising.

Distilled Verdegris, as it is called, but more properly crystallized Verdegris, is a chemical preparation of copper. It is very brilliant and transparent, and requires to be reduced with white wine vinegar for weak tints.

Of *Browns*, there are a variety, viz: Umber, Burnt Umber, Vandyck Brown, Cologne earth, and Bistre. The last is a preparation from wood soot, very mellow and smooth, and extremely useful in touching, &c. as will be mentioned hereafter.

Indian Ink is valuable for its transparency, and for the facility with which it works. The smell is no indication of its goodness; the better sort is free from grit, and the part which has been rubbed will retain a warm hue and a gloss.

Difficulties sometimes arise from using pencils of improper size, and more often from their being ill made; to obviate the former inconvenience, and direct the student in the choice, in plate, 1. sketches are given of such as may be used for drawings about the size of those accompanying this work: the latter must depend on the skill of the purchaser, but the following method of proving them may be adopted with advantage. A hair pencil, when well made, and of proper materials, on being dipped into water, and passed gently on the edge of the vessel, will assume the shape exhibited in the plate. It is by no means advisable to pass it two or three times between the lips, as is very generally practised to ascertain its goodness, for this is the way to make a good point to a bad pencil; the point should be made by the pencil maker, not by the purchaser. It is to be observed

likewise, that the hair should possess a great degree of elasticity, so as when in use continually to spring in a line with the quill. They should at all times be used as large as the nature of the drawing will allow.

A pencil nearly worn out, is better adapted to express the character of trees than a new one, for, from the loss of its point the touching with it is rendered more free and decided.

Paper is of various qualities, and textures; for practice, the hard wove paper with a smooth surface is recommended, being better suited to the sponging, &c. attendant on early attempts; but after a little certainty is acquired, a paper with an uneven surface, of seeming coarse texture like cartridge paper is to be preferred.

It frequently happens, that the paper refuses the tint, or receives it unequally on the surface. This is occasioned by a greasiness in the paper, arising from various causes; but may be obviated by passing a sponge and water gently over the surface, or by dipping a pencil into gall, and incorporating a small quantity with the tint. Sheep's gall is preferable to any other; if it be boiled it will keep much better, and its smell be less offensive. In lieu of gall common gin may be used, but will not answer the purpose so effectually.

Having thus enumerated all the colours, &c. that can be required for a Landscape, a few general remarks will be necessary before proceeding to their application. If the light and shade of a drawing be happily disposed the general effect will be pleasing, the objects will have

their due force as they approach the eye, or foreground, and gradually loose their distinctness as they retire into the distance. The simple tints, particularly in the sky, should be first washed in; they are called simple tints from their being used with water alone. The compound tints should not be used till afterwards, lest the friction occasioned by the passing of the pencil over them should cause them to rise and mix with the wash. Unevenness in a broad tint, as a sky, &c. before any part of the landscape is tinted, may be corrected by passing a wet sponge over the whole in the direction of the warmth if there be any, or as the nature of the part may point out, but it is recommended to have the tints so washed in as not to require any assistance from the sponge.

Upon the mass of light, or principal, the shapes and shadows of objects should be marked considerably fainter than on the other parts of the Landscape, in order to preserve the mass, and prevent the effect from being broken or disturbed.

No marking, either to produce shape or shade, on a mass subservient to the principal, should be stronger than the keeping will allow; since it would disturb such mass, render the part too conspicuous, and thereby destroy the effect.

The touchings, &c. on a mass in shadow should be kept quiet, i. e. they should be of a strength just sufficient to determine for what they were introduced, and no more; otherwise they will appear detached, and produce confusion.

In making compound tints for giving a greater degree of force to masses, or for touching, care must be taken that they are not too crude or glaring. Thus suppose one partaking of green were required, a mixture of indigo and gamboge would be unnatural for any part of a landscape, it is necessary therefore to render it mellow, which may be done by the addition of either burnt ochre or lake; but if a still greater degree of force be wanted, bistre may be added, till the proper depth of tone is acquired.

If it be required to introduce a variety of tint, a light, or half tint, &c. on a mass thus laid in with a compound tint, it may be effected by passing over the part, a pencil wetted sufficiently with water to be used freely, and when nearly dry the colour may be rubbed off with bread, or carefully dabbed up with a linen rag. This must be repeated till the sufficient light is obtained. A small piece of wet sponge properly applied, so as not to injure the surface of the paper, will prove more expeditious; but the shapes will not be so determinate as by the other method.

If the colours in their utmost strength do not produce sufficient force, to give the due effect to foregrounds, in the management of moonlight, fire &c. a small proportion of size made from the cuttings of white glove leather, mixed with the colour, will best answer the purpose. The addition of gum arabic dissolved in water will give increased force to the colours, but it is accompanied with an unpleasant glare.

Reflections on water are invariably to be placed in a perpendicular direction to the objects by which they are produced; and their degree of distinctness must be proportionate to the smoothness of the water.

It is usual to place the light by which the subject is illuminated, either on the right or left; because if its situation were in the piece, the shadows would produce an unpleasant effect by their projection outwards; and if it were conceived to be behind the spectator, their projection inwards would be equally unpleasant. The morning, or the evening, affords the time for studying landscape: the noon has too general a glare of light. The length of shadow must necessarily be regulated by the time of day, season of the year, and situation of the country, which the subject is intended to represent; that most pleasing, where there is a necessity for its being distinctly shown, is about one third the height of the object. Light falls in parallel lines and not as if issuing from a point, for instance, if objects of equal height were raised perpendicularly at two given points, say at London and at Richmond, the length of shadow these objects would project on a plain at the same period of time, would be equal; at least there would be no perceptible difference between them. Here the light of the sun is obviously intended, when it proceeds from a fire it is otherwise.

In every drawing there ought to be one particular part, which should attract the eye immediately, as being the principal object. This perhaps cannot be so well effected in any other way, as by placing on it the strongest light, to which consequently all the other parts must be subservient.

All the parts of a landscape that receive the light should have warmer tints, than parts that are situated obliquely; the cooler tints find their situation in the shade.

In a work of great taste by Mr. Repton, from which much extremely useful matter might be selected, there is a quotation from the Rev. Dr. Milner's Theory of Colours, &c. a portion of which the author will take the liberty of transcribing. Dr. Milner says, "A gentleman who consulted me on the subject of shadows, has been accustomed to assist his memory while painting by the use of a simple diagram, viz. let R, Y, B, (plate 1) represent three unpounded colours, red, yellow, and blue; and let O, G, P represent the compounds orange, green and purple. It is evident, that, to make a deeper orange, we must add more red; to make a deeper green, more blue; to make a redder purple, more red; and vice versa. But besides this it reminds us, that G is the contrast to R, and that therefore these two colours cannot be mixed without approaching grayness or dullness. The same may be said of Y and P, and of B and O; these colours are also contrasts to each other, according as they are more or less perfect. But when kept distinct, they are found to make each other look more brilliant, by being brought close together."

For this purpose the opposite sides of the diagram may be covered with two pieces of paper, so as to permit only the two tints to be seen, above described as harmonising. Thus effect may

be produced by contrast alone; and from judicious selection, the most pleasing composition will receive additional beauty.

The sketching with a lead pencil, as represented in plate 2, should be no stronger than barely to determine the shapes. If any part however be too heavy it should be reduced. The best method of doing this is to crumble a piece of bread on it, rub it gently, and wipe it off with a handkerchief; for the friction of Indian rubber is liable to injure the surface of the hardest paper. In sketching or tinting, always commence on the right side of the drawing, or that which lies nearest the left hand, that the hand may not injure any part in its progress.

The annexed plate 3 shews the preparation of a landscape for colouring in which the light is introduced from the right. Begin with the grey tint, No. 1, (marked at the bottom) composed of ochre, lake and indigo, agreeably to the directions for laying in a tint. Pass over all the parts, except the lights, and keep the shape of every interfering object perfect on the light edges also, till the masses are finished. Thus every part of the subject having shadow will be covered, and the degree of force necessary for the remote masses determined. Strengthen the tint to the force No. 2; lay in the detached masses on the more advanced plans, attending to the lights as in the first; and thus the second degree of force will be obtained. Strengthen the tint as No. 3, and lay in, or rather retouch, the parts yet nearer than in the second, till the third degree of force is produced.



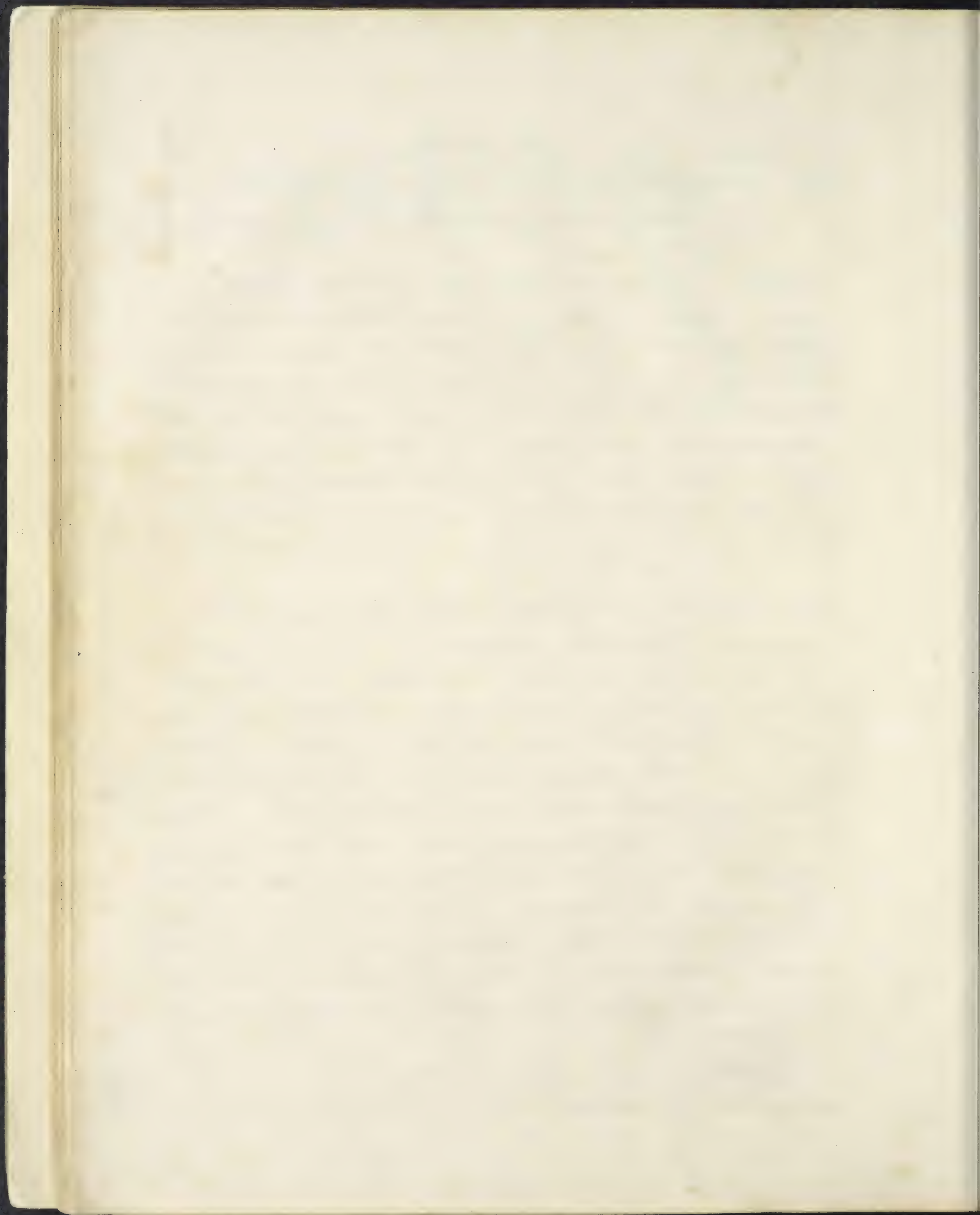


PLATE III



Plate 4 shews the subject with the marking, &c. on the masses represented by Plate 3. Prepare a tint of indigo and lake, retouch the parts not yet sufficiently detached, till the distances, or keeping, appear decided; this should be done with the pencil moderately charged with the tint, lest hardness be produced: for a drawing may easily be made sharper when it would be difficult to produce softness.

With respect to colouring this subject, a view consisting of three plans, upon reference to nature for the arrangement of colours appropriate to it, it will be found that blue and purple are attached to the distance, or third plan; because in the extent of vision the portion of air between the eye and the object, causes the assimilation of all colours with the aërial tone. Upon examining what colours may be proper for a second plan, it will appear that various tints, as reds, greens, &c. may be introduced; but having yet a considerable portion of air intervening, they will not be perfectly clear of the aërial tint. Examining farther with respect to the first plan, the yellows, browns, and all the colours may appear in their brilliancy, agreeable to nature, not being seen through any medium, that can be supposed to affect them. Hence may be deduced, that yellow or clearness will render an object prominent as far as relates to the colour, in proportion as blue or mistiness will cause it to recede. The distribution of light, the subduing masses of shade, and the arrangement of all the intermediate colours must depend on nice discrimination, and just appropriation to the subject: however, the following is a method of applying the tints to the landscape, Plate 4, to produce the effect exhibited in Plate 5.

For the sky use a tint of indigo, No. 1 softened off to the left. For the distant trees, a purple tint, composed of indigo and lake, No. 2, passed over the whole mass. The lights are afterwards to be lightly stained with ochre and gamboge, No. 3; the shades with indigo, No. 4. For the trees on the second plan use a tint composed of indigo, ochre, and gamboge, No. 5, over the whole. The lights are to be stained with ochre and gamboge, No. 6; the shades with indigo and lake No. 7; the stems with ochre and indigo, No. 8. For the thatch use a tint of ochre, gamboge, and indigo, No. 9, over the whole; afterward broken with gamboge and indigo, No. 10: for the stains on the cottage, ochre and gamboge, No. 11; for the chimney, &c. ochre, No. 12; for the ground, ochre, gamboge, and indigo, No. 13, over the whole. The grass, &c. are to be stained with indigo and gamboge No. 14; the mass in the foreground, with ochre, lake, and gamboge, No. 15. A tint like No. 6, washed over the more advanced part of the road, will tend much to improve the keeping. The touching is with bistre and burnt sienna.

The degree of finish given to a drawing will depend on repetition of tint, touching with warmer tints such parts as appear crude, washing out others which may affect the masses, and by an attention to character. To produce force and brilliancy with correctness, the student must be referred to nature; since it would be impossible to enlarge on this particular, without insisting on manner or style, which is again strongly recommended to be avoided.



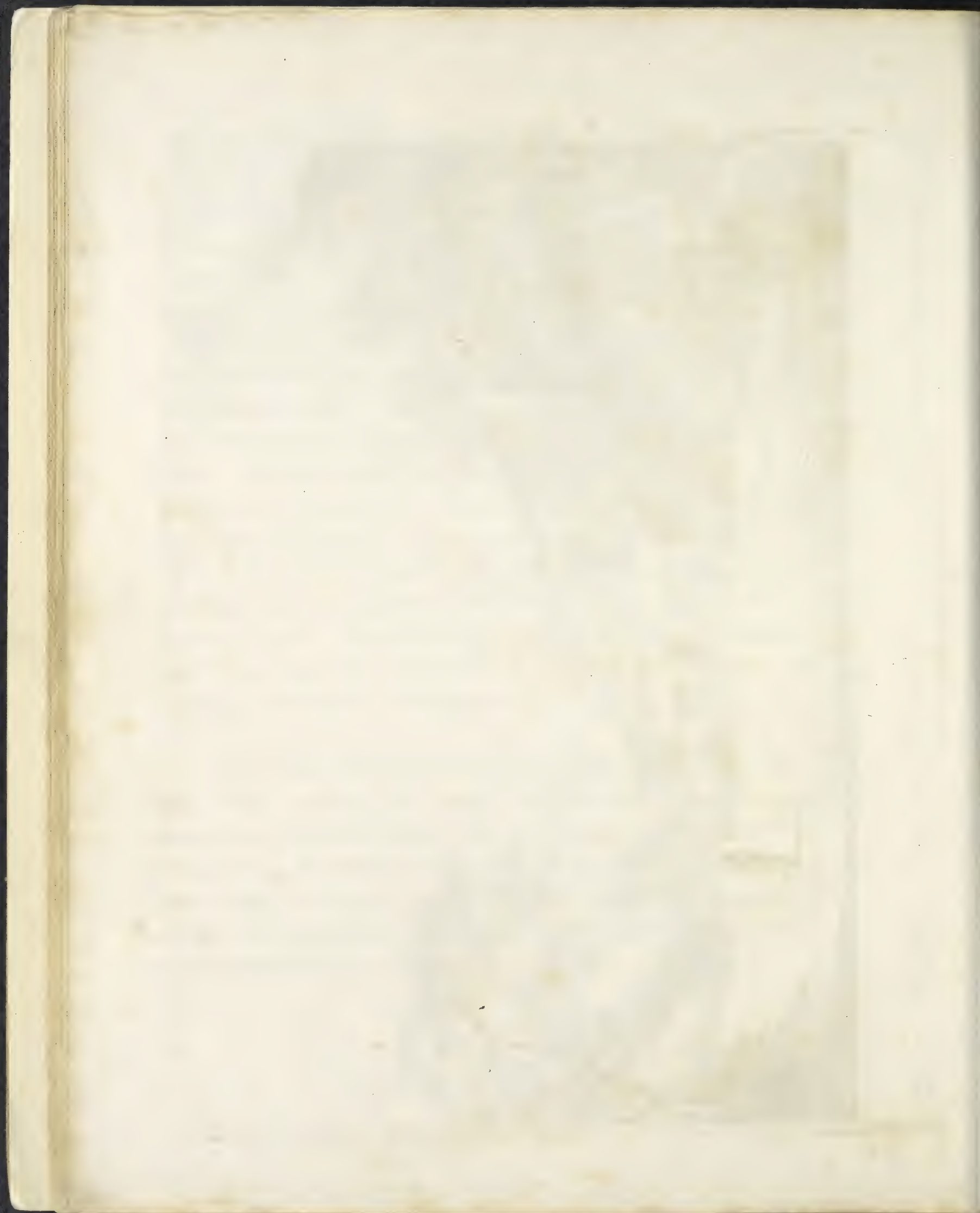




PLATE 6. *The Effect of a Sun-Rise.*

After having determined the masses of shade, with a weak tint of prussian blue wash in the parts between the rays, observing they tend to the point where the sun is situated, after which proceed as in No. 5. for the landscape. The point of sight where all the receding lines of the building would intersect, were they continued, is on the vessel in the horizontal line. No. 1 is the grey preparation tint. No. 2 the indigo for the sky, softened off towards the light. No. 3 a weak tint of lake, softened off close to the light. No. 4 the gamboge tint, softened off towards the cloud. No. 5 a tint of prussian blue to glaze the clouds, &c. which may not have the cool aërial tone sufficiently expressed.

PLATE 7. *Sun-Set.*

The glow of warmth in the horizon is the leading feature, by which the landscape is partially affected. This subject may be treated as the one already described; observing where the principal light is placed to introduce but little of the colder tints, since it is easy to lower the force of light, but difficult to heighten it. In the management of the sky, prepare a tint of indigo and lake No. 1; wash in the clouds with all possible freedom, having but little colour in the pencil; soften their edges to prevent the hardness they would otherwise have; repeat with the same tint, the parts requiring more

force, without extending this repetition to the extremity of the form before made. With a black lead pencil faintly sketch the boundary of light on the edges ; and with a tint of indigo, No. 2, float in the azure, with the flat pencils ; approach in a diagonal direction the part where the Sun is imagined to be ; and while the edge is wet, expeditiously turn the pencil and soften off. Where interfering clouds or other objects, preclude the use of flat pencils, the same effect may be produced by making three tints of indigo, one darker than the other ; beginning with the deepest at the part most remote from the light ; at about a third of the space take the second degree of strength ; and so on to the third, till the softening is effected. Next with a tint of lake and gamboge, No. 3, with the flat pencils pass over the whole of the subject, then with a tint of gamboge, No. 4, pass over about a third of the sky, and soften off obliquely as the subject may require. A drawing made thus far, agreeably to the foregoing hints, may yet be deficient in the general glow, but more particularly where the lake and indigo have been softened over each other ; unite them by passing over the whole of the sky a weak tint of orange red, and afterward if the lake be found too predominant, a tint of gamboge will correct it ; on the contrary, if the gamboge predominate, correct it with a tint of lake. Where trees appear too cold on the parts receiving the warmth from the horizon, pass a tint of burnt sienna over them ; if the parts in shade be too warm, pass over them a tint of indigo ; if they require force, add bistre ; till the due tones are introduced, which tend to harmonize the whole.



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PLATE VIII



PLATE 8. *Moonlight.*

After the situation of the light is determined, sketch in the clouds faintly, and with a tint of Indian ink and indigo No. 1, wash them in, preserving their edges tender as they approach the moon; and retouch the parts most distant from the light, till they obtain their due force. The formation of the clouds while doing this should be attended to, so that they exhibit no perfectly regular shape, such for instance as an angle, circle, &c. Then take the tint No. 2 indigo, and with the flat pencil float in the whole space occupied by the sky and clouds on each side the moon, softening it off in a circular direction round the orb as a centre. This may be repeated till the most remote parts are of sufficient depth; remembering, that the softening off each time is to be brought nearer and nearer to the centre, so that the light will imperceptibly diminish towards the sides of the drawing. The shape of the orb is to be kept perfectly clean during this process. If by the frequent washing of tint upon tint, any unevenness or improper lights should be made, correct them with the small pencil, by cutting in a tint to the shape of the part, but not so as to leave the edge hard; or by making with the pencil nearly dry, a number of lines parallel to each other, termed hatching, till the parts unite with the general tone. The shape of the moon, if injured, may be corrected by taking out, as also the clouds, reflections, &c.

The colour of objects by moonlight, should be faintly marked, a universal greyness should prevail, and the deepest tone should only approach to blackness. No. 3 is the grey tint for the landscape; No. 4, a tint composed of Indian ink, indigo, and gamboge, is extremely useful for trees, &c. in various gradations of tone; and is susceptible of great force in touch for foregrounds, &c.

PLATE 9. *The Effect of Snow*

On a landscape, affords a pleasing variety, and is expressed by great breadth of light, and the use of the cool tints. After the shapes of the clouds are determined, and the azure put in, prepare a tender tint of Indian ink and indigo, No. 1, wash in the shades of the objects covered with snow, and repeat with the same tint, agreeably to their natural shapes, all the parts receding from the light, till the force required is produced. A tint of ochre and indigo, No. 2, passed on parts partaking of rotundity, and a tint of indigo, No. 3, on parts thrown into shade, will contribute much to the preservation of the principal, as well as to give distance. Then with a tint of indigo, lake and gamboge, No. 4, and with the flat pencil, pass over the whole of the sky, clouds, and mass or masses of half tint, in order to prevent their interference with the principal: which on the highest light is to be clean paper. A few appropriate tints, such as the objects may require touched on the perpendiculars not hidden beneath the snow, on a beaten road, on the figures, &c. tend to enliven and give clear-

Plate K.



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PLATE X



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ness to the whole. The projecting branches of trees may be taken out, so as to produce a pleasing and natural effect.

PLATE 10. *The Effect of Fire*

Is among the variety that Landscape comprehends. It requires great depth of tint in the back ground, for relief; and great clearness in the light, to produce the brilliancy the subject demands.

After the position of the fire is determined, sketch with a black lead pencil that part of the fire which is supposed to be the fiercest, giving it such shapes as observation shall have impressed on the imagination. The method used in acquiring the gradation in the moonlight may be resorted to in this instance with indigo. With a tint of lake and gamboge, No. 1, wash in the space, outside the shapes, extending it as far as the reflection may catch on the surrounding objects, and soften off in a circular direction, having the fire for the centre. Strengthen the tint with lake to No. 2, and repeat the wash without approaching close to the part left white before, but extending it farther, and soften off. This must be repeated till sufficient force is given, and the glow appears gradually to unite with the surrounding tint. Next with a tint of gamboge and ochre, No. 3, pass over the fire, except the centre, extending this tint to all the light parts affected by the heat, within the space determined by the background; retouch with this tint the raging part, with the curves and spiral forms which fire assumes; then with the tint red lead and gamboge, No. 4, continue to retouch the parts as before, observing to preserve the gradation from the centre to the extremities. With a tint of ochre, indigo, and

lake, No. 5, wash in the masses, smoke, &c. that obtrude between the eye and the principal, keeping them soft on the edges. With red lead, No. 6, heighten by sharp touches the consuming parts of the object, retouching as judgment shall direct.

A tint of bistre and lake is useful to give force to foregrounds or objects situate near the principal, and with the addition of indigo to those more remote, or in shadow, observing that hardness be avoided.

Drawings appear to advantage in the port-folio when the margin is lowered by a neutral tint; but are lessened in their consequence when a number of lines are drawn round them. They are preserved from injury considerably by being mounted, or pasted on a stouter paper. A good tint for margins may be made from ivory black in cake, it flows easily and dries smooth.

OF VARNISHING DRAWINGS.

It is presumed, that all drawings on their being varnished are intended to be framed, therefore what is termed a straining frame must be provided. This is a slight frame work, made so as to be received into the rabbet of the outer or gilt frame. On this small frame let a piece of canvas, linen, or even strong paper be stretched, and secured with tinned tacks, or with glue, if paper be used. Prepare the paste with a small portion of glue incorporated, and of such consistency, that it will spread with the brush easily. Damp the drawing with water, and paste it evenly, also pass the brush over

the canvas, doing little more than damp it, and place it on the drawing. Use every precaution to exclude the air from between the two, by pressing from the centre to the extremities; the edges require particular attention, that they be firmly secured, lest they should rise in the preparation. When it is perfectly dry, prepare a wash from isinglass, or cuttings of white glove leather; it should be luke warm when used, and of such strength that, when spread with a flat pencil on a piece of coloured paper and dried by the fire, it gives the paper the appearance of being faintly glazed. If it appear in shining patches unequally distributed, it must be reduced to the state before mentioned, by adding more water. With a flat pencil proportioned to the size of the drawing, apply the wash, by passing it in parallel lines, the pencil being moderately charged, so that it may not be laid fuller at the beginning than at the end, till the surface is covered. No part should be retouched while wet, lest the colours should rise and mix with the isinglass. This process may be repeated four or five times, changing the direction in which the pencil is passed over the surface at each application. No wash should be repeated till the preceding is thoroughly dry. In this state a drawing if required, may be retouched with oil colours: but it will be necessary to rub a little oil on the parts previously, that the colours may work with freedom.

The drawing thus prepared being thoroughly dry, and free from dust, may be varnished with copal varnish, which is the most pure and colourless; or where a faint yellow tinge would not be injurious, mastic varnish may be used with good effect. The varnish should be free from dirt, and being poured into an open vessel, a hog's

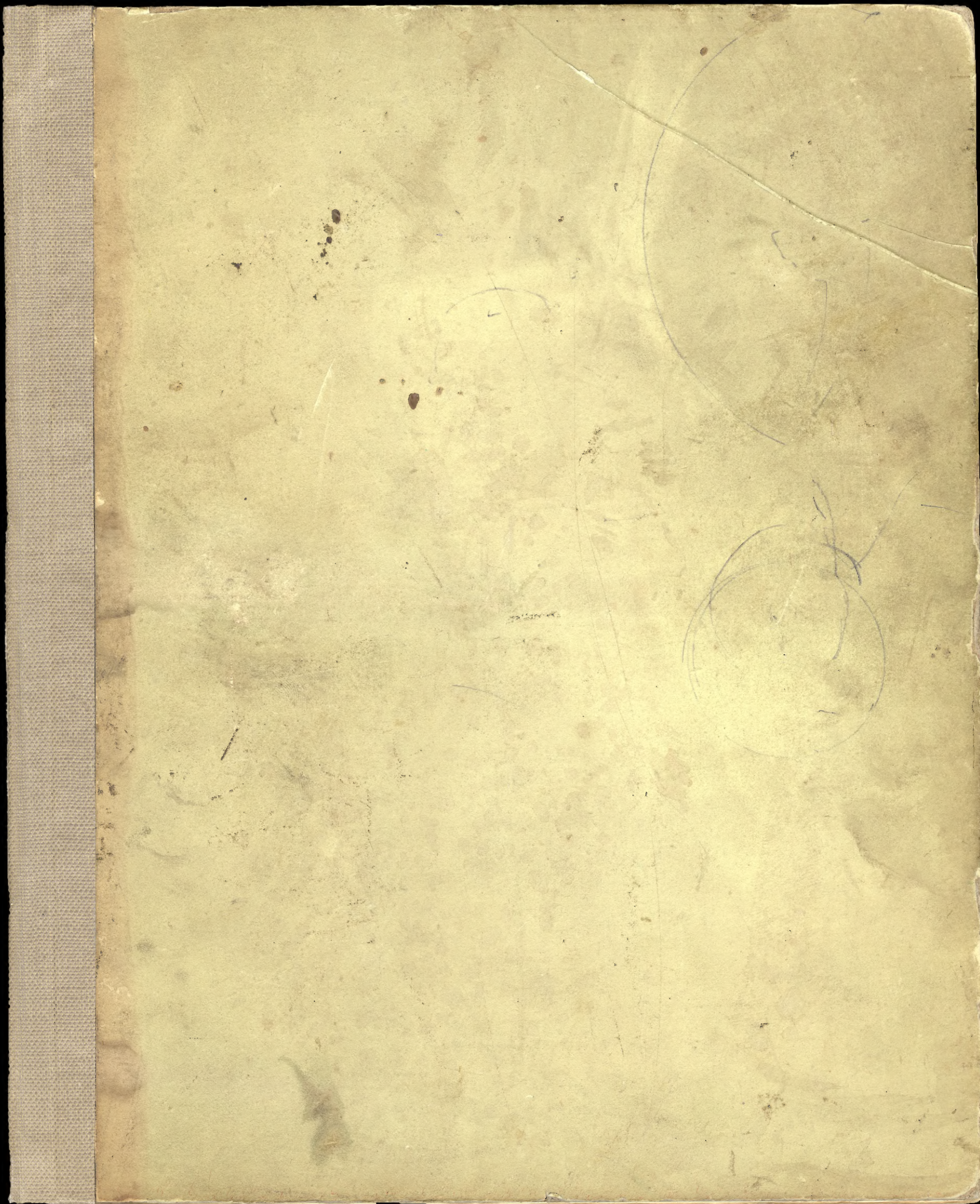
hair brush, which must be kept for this use alone, is to be taken moderately full of it, and passed briskly over the surface, till the whole is thinly covered. Then crossing the brush, without dipping it afresh into the varnish, from right to left, diagonally, and from top to bottom over the whole carefully, will cause the varnish to be evenly spread. The drawing should remain about a quarter of an hour on a level, to prevent the varnish from running, which it will sometimes do, if put in an upright or inclining position too soon. When the first coat of varnish is perfectly hard, so that it will not adhere to the finger, another may be applied in the same manner; and when this is perfectly hard, a third; which will be found in general sufficient.

THE END.

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PATENTING LANDS